CHARLTON COMICS $1

The CHARLTON BULLSEYE

no.2

PRINTED IN U.S.A.

ROG 2000
JOHN BURNS '74-'75

BULLSEYE

A BULLSEYE VIEW by Bob Layton

Can it be? Issue #2 of the Charlton Bullseye already? It seems we just get done hassling over one issue, with it's deadlines and proofreading and lay-outs and long-distance calls and such fare, when suddenly another Bullseye is thrust upon us. Undauntedly, the Charlton gang will meet the challenge again and again and we might even improve a few things along the way?

If you've gotten past the cover, you've probably noticed the improvements in the color department. And if you're reading this page (you are reading this aren't you?) you've probably noticed the new typesetting, also. But we aren't going to stop with just a bit of color and a few typeset words . . . no sir! After a great deal of discussion (not to mention a little begging along the way) with Nice-guy Nick Cuti, we managed to cajole a few painting reproductions of upcoming Charlton mags, but we **still** didn't think that was enough. So . . . we came up with this idea for a poster with every issue . . . like the one by Jim Starlin and Allen Milgrom of our atomic ace, Captain Atom! Now with color, posters, painting and improved type . . . what do you have to lose by subscribing? I know, I know. With the economy what it is, you can barely scrape up enough rubles to buy the latest Charlton mags, let alone Bullseye. But before you get discouraged, let's see if it's all that bad.

With a one year subscription to the Charlton Bullseye, you get six exciting issues of your favorite Charlton heroes in stories, articles and news, not to mention your own king-size poster, for only a mere $5.50. You actually save $ .50 by mailing in your sub, considering that Bullseye sells for $1.00 per copy. So by subscribing, your going to save yourself some dough. So what are you waiting for, CB addicts?

If you think that's a sweet deal, wait till you hear the one Charlton Comics Group has to offer! With the addition of all the new titles like DOOMSDAY PLUS ONE, VENGEANCE SQUAD, MONSTER HUNTERS, HOUSE OF YANG, BEYOND THE GRAVE and SCARY TALES you can't afford to turn down a sub to them. For a measly $1.25, you get six dynamite issues of the comic of your choice, (that's one comic absolutely **FREE** with every subscription), the Comic Book Guide for the Writer/Artist/Letterer with all the info you need to know about how to create comics and meet professional standards as written by Nice-guy Nick, and all mailed **flat** in a protective envelope so the collector need never worry again how many parts his comics show up in. But there's more! Impossible you say? Not for the folks at Charlton. When you subscribe, you will receive your copy of your favorite comic almost TWO WEEKS before the newsstand release, because they're shipped to you, hot off the presses! Let's see the competition top that one for only $1.25! So if you're REALLY economy-minded, send in your sub to Bullseye and your favorite Charlton Comics right away! (And remember to tell 'em you heard the word from your friend at the Charlton Bullseye, okay?)

Well, what would you like to see in the Charlton Bullseye? The only way to keep you smilin' is if you write in and let us know. Who would you like to see in future strips? Maybe a team-up or two? How about articles? Which characters would you like to have on posters? What popular artists would you like to see drawing your favorite Charlton heroes? We won't know until you pick up that pen, will we?

Presenting . . . **the First Annual Charlton Bullseye Art Contest!** First prize being a year subscription to any FOUR Charlton Comics of your choice. "What do I have to do," you say? Merely draw your favorite Charlton Character, past or present and send it to: BULLSEYE ART CONTEST, c/o CPL/Gang Publications, 4010 Mallway Dr. Apt. A, Indianapolis, Indiana, 46236. Best entries will be published in upcoming issues of Bullseye. Second and Third prize will be two subs to any Charlton comic of their choice. Deadline is June 30th, so hop to it, Picassos!

Getting each issue of Bullseye together takes a lot of hard effort on all parties concerned. Without the help of Editor George Wildman and Assistant Editor Nicola Cuti, CB would never materialize. So if you really enjoy this issue, now you know who to thank. We do. So a special thanks to Gorgeous George and Nice-guy Nick! To you guys this issue of the Charlton Bullseye is respectfully dedicated.

"But what's in this issue of Bullseye, anyway?"

I thought you'd never ask.

Of course, along with our regular news section, we have a galaxy of stars gracing this issue. For example, leading off is part II of our Captain Atom adventure entitled . . . "Two Against Sunuria!", as told by Kaler, Stern, Ditko and Byrne. And just wait until you find out the final fate of the Ghost! And for you Sci-fi buffs, we have a feature called "Moonshift," in which the lives of the entire world depends on two lone astronauts! Sterling Steve Ditko spins this tale of tension! Our interview this issue is with none other than the editor of Charlton Comics Group . . . George R. Wildman! We're sure you'll enjoy this look behind the scenes with the illustrator of Popeye and a man of many talents. Our lead article is on Charlton's very first super-hero . . . Nature Boy . . . and Howard Siegel (a new regular on the Bullseye staff) relates the origin and history of this elemental character. Howard, by the way, is a life-long buddy of Charlton artist Dandy Don Newton and a writer for many years with the staff of another fine publication . . . Rocket's Blast-Comic Collector. Roger (Sterno) Stern presents another in his series of articles on the Charlton Ghost Hosts with information on **Ghostly Tales'** own Mr. I. M. Dead (and wait 'til you see the illo by Wily Warren Sattler!) And leave us not forget our first letters page and the contributions of such artistic greats as Joe Staton, John Byrne, Don Newton, Jim Starlin & Al Milgrom, George Wildman and Steve Ditko!

Eleventh-hour addendum: Just before finishing up this editorial, I received a call from assistant editor Nicola Cuti, informing me that **E-MAN** had just been cancelled! Needless to say, I was outraged. But who is to blame? Certainly not Nick and Joe, who engineered the creation of perhaps one of the most unique comic characters ever conceived and certainly not the fans, who bought every issue and gave their full support like they never had before! Who is to blame? Simply . . . the general buying public . . . the casual reader of comics . . . the one who makes or breaks books. It seems they weren't ready for **E-MAN** . . . yet.

If you are as outraged as this editor . . . write a letter of protest to the management of Charlton Comics Group, The Charlton Building, Derby, CT. 06418.

We will not let **E-MAN** fade off into oblivion like so many others! He will continue in the pages of The Charlton Bullseye. That's a promise!

Your editor,
Robert B. Layton

We get by with a little help from our friends: John Byrne, Steve Ditko, Nick Cuti, Joe Staton, Al Milgrom, Jim Starlin, Warren Sattler, Don Newton, Roger Stern, Howard Siegel, Paul Delpo, and George Wildman.

Editor & Publisher — Robert B. Layton

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ALL NEW
BARON WEIRWULF'S
HAUNTED
LIBRARY
CHARLTON COMICS
NO. 00766
75/CDC

ALL NEW
YANG
CHARLTON COMICS
NO. 9 00033
AUG 75/CDC

BILLY
the KID
CHARLTON COMICS
NO. 114 00065
SEP 75/CDC
WARREN SATTLER

DOOMSDAY +1
CHARLTON COMICS
NO. 00658
75/CDC
THE DEATH-MACHINE HAS BROKEN THROUGH! WE ARE DOOMED!

THE CHARLTON NEWS

E-MAN LOSES BOOK! SHIFTS TO BULLSEYE!

It is our sad duty to report the cancellation of Charlton's main line super-hero book . . . **E-Man.** Author Nick Cuti explains that the management at Charlton felt the book was not living up to sales requirements and was therefore dropped. **E-Man** will be discontinued with issue #10. Rog-2000, however, will get a new lease on life as the back-up feature in **Doomsday Plus One.** But it is **not** the end of **E-Man!** E-Man's adventures will be continued in the pages of the Charlton Bullseye. Cuti & Staton promise the same quality strips in each and every issue of Bullseye until the day Charlton sees fit to re-enstate our energy pal!

Also to be cancelled is **Haunted Love** with issue 11.

A replacement book for **E-Man** is now in the works. The only info we have in at this time is that it will be science-fiction and Nick Cuti and Joe Staton will be the co-creators.

Although Steve Ditko has taken on at least seven new books at D.C. and Atlas, he **will** continue to produce his regular amount of strips for Charlton's mystery titles. Wow! Is he ever fast!

Roger Stern, assistant editor for the Charlton Bullseye, has completed two Rog-2000 adventures for publication in upcoming issues of **Doomsday Plus One.** The first story was a group effort between John Byrne and Roger, in which Rogie meets Bigfoot!

The book originally entitled **Haunted House** and later, **Things,** has been given a final name . . . **Creepy Things.** Host for the book will be Dee Monn, a preview of whom graces our back cover thanks to Dandy Don Newton.

TOTH JOINS THE CHARLTON TEAM

Alexander Toth, noted artist and one of comics' guiding lights, has taken on a number of assignments for the Charlton Comics Group. Mr. Toth will be doing a number of romance, war, and ghost stories. Assistant Editor Nicola Cuti says that Alex will be given free reign to create as the spirit moves him. Mr. Toth—considered by many to be one of the four all-time greats of the comics industry—has been most recently occupied with rendering the layouts for the hero's share of Hanna-Barbera's animation efforts. Welcome aboard, Mr. T!

Dandy Don Newton, well-known pen & brush man for **Baron Weirwulf's Haunted Library,** will be going native soon as he takes over the artistic chores on the **Phantom** with issue 69. Frank Bolle, the present artist for the Ghost-Who-Walks, was unable to continue his Charlton work due to a number of outside commitments. Ditto for fill-in-man, Don Sherwood. Fans of Newton's powerful paints can check out the cover of **Phantom** 67 for a preview of the Dandy One's amazing art. And remember, fans, you heard it right from the horse's mouth.

The Phantom #68 will be drawn by one of the new Spanish artists in order to give the regular new artist, Don Newton, time to complete his first story.

Frank Bolle's aforementioned departure extends to **Vengeance Squad** also, but never fear. The one and only **P.A.M.** wil be taking over the artistic chores with a vengeance, as of the second issue.

New artistic additions to the Charlton team . . . other than Mr. T . . . include the like of Mike Zeck, Alan James Hanley, Rich Larson, Paul Kirchner, and a number of guys whose names we can't pronounce, much less spell. Hasta La Vista, guys! More on this and Gorgeous George Wildman's recent trip to Spain in our next issue!

No sooner had the first issue of **Bullseye** gone to press, than the identity of **Doomsday Plus 1's** mystery artist was revealed! No less than our own Jocular John Byrne will be laying down the lines on this futuristic science fiction adventure! John's flair for the fantastic is well known in many fan circles, and **Doomsday** will undoubtedly reveal his talent to a much larger audience! Mr. Byrne will, of course, continue doing the honors on ROG-2000 and **Wheelie and the Chopper Bunch.**

Correction time! **House of Yang** will be written by Judo Joe Gill and not Sanho Kim as was stated last issue. Also, **House** will deal with Yang's cousin back in the homeland, and neither a descendant nor an ancestor . . . although we suggested both last issue! Boy, were we ever confused! (Is that better, Hilarie?)

Motown Mike Vosburg has just completed a dynamite romance story which will be appearing in a Charlton romance book in upcoming months. We'll let you know the title, as soon as it's assigned! (Honest, guys, you'll **want** to buy this one!!)

We might mention once again, that all of these new books are now available by subscription! If you want to get these new titles long before your newsstand . . . if you want to make sure you don't miss any . . . subscribe now!!

And while we're on the subject of fine publications, let us not forget that **Bullseye's** sister magazine, **CPL,** will soon be making its twelfth appearance! **CPL** 12 has a really-big in-depth interview with Mike Vosburg . . . a six-page science fiction strip by Jocular Johnny Byrne & Joe "the Pro" Staton . . . a color cover by Paul Gulacy . . . and so much art and articles that even **Bullseye** has to hustle to keep up! It's only $ .60 from us! Hoo-hah!

UPCOMING CHARLTON RELEASES

Below is a listing of the Charlton books scheduled for release on or about the weeks noted. Exact release dates will vary by locale.

WEEK OF MAY 26TH

Flintstones #39. More suburban stone-age humor with Fred & Wilma. Cover by Ray Dirgo.

Korg: 70,000 B.C. #2. Man starts the long crawl to civilization. Story, art, and cover painting by Pat Boyette.

Hong Kong Phooey #2. The kung fu canine strikes again! Art by Paul Fung.

Teen Confessions #90. Even your best friends won't tell you. Cover painting by Don Newton.

Time for Love #43. Funny, I thought it was time for lunch! Cover by Frank Bolle.

Speed Buggy #2. Vroom-Vroom! Cover by Bill Williams.

WEEK OF JUNE 3RD.

Wheelie and the Chopper Bunch #2. Putt-putt! Mechanics and cover by John Byrne.

Yang #9. "Brides for Sale" by Joe Gill and Warren Sattler. A troop of enslaved women learn a lesson in liberation from Yang. Cover painting by Warren Sattler.

Fightin' Army #120. "Come on, you apes! Ya wanna live forever?" Cover painting by Pat Boyette.

Beetle Bailey #112. More army action!?

Blondie #215. Pull up a sandwich and relax! Art and cover by Paul Fung.

War #2. Wars of the past revealed. Cover painting by Tom Sutton.

Just Married #107. If ROG-2000 reads it, it can't be bad!!

WEEK OF JUNE 9TH

Haunted #23. "The Devil is in Town" by Joe Gill and P.A.M. and a small village isn't too happy about it! In "No Escape," Steve Ditko shows how an escape artist turned cat burglar faces the ultimate trap. And the demolition of an old house turns up a secret room and a puzzling mystery in "Where's Syrus Bull" by Joe Gill and Tom Sutton. Cover painting by Tom Sutton. Narration from the Haunted Library by Baron Weirwulf!

Midnight Tales#14. The special time travel issue! While the Midnight Philosopher and Arachne try to build the perfect time machine (as shown by Wayne Howard), we're shown the story of a thief who steals just such a machine and tries to change his past in "Know Thyself" by Nick Cuti and Joe Staton. And in "Love Thy Neighbor" some time travelling hunters cause a little havoc in this story by Newton and Cuti. Cover by Wayne Howard.

The Great Gazoo #12. Little green man invades Bedrock. Millions flee in stark terror. Art and cover by Tony DiPreta.

Dino #12. A caveman's best friend. Art by Frank Roberge.

E-Man #10. In a story that takes place after E-Man came to earth . . . but **before** he met Nova . . . we meet the "Witch of Hog Wallow" by Nick Cuti and Joe Staton with apologies to Al Capp. Plus: everybody's favorite robot returns when "ROG versus Sog!!" It's the heart-warming story of the swamp creature who ate New York . . . another ROG-2000 classic by Nick & John! Cover painting by Joe Staton.

Fightin' Marines #119. More action from the Halls of Montezuma! Cover painting by Pat Boyette.

WEEK OF JUNE 16TH

Haunted Love #11. More strange romances. Cover painting by Tom Sutton.

Secret Romances #39. We can't tell ya what's in this issue! It's a secret!

Doomsday Plus 1 #2. An army of crazed robots attempt to destroy what little is left of the world, and the Doomsday foursome must deal with "A Faceless Foe." Story by Joe Gill. Art and cover painting by John Byrne!

Vengeance Squad #2. The debut of P.A.M. on V-Squad! Story by Joe Gill. Plus: Mike Mauser must face the threat of a hired killer in "The Hit" by Nick Cuti and Joe Staton. Cover by P.A.M.

My Only Love #2. Sigh!

Secrets of Young Brides #2. Well, who ever heard of an old bride having secrets?

WEEK OF JUNE 23RD

Ghost Manor #25. In "Bones" . . . story and art by Tom Sutton . . . ghost host Mr. Bones plays a major role in the story of a dead man's skeleton. Other stories include "House of Dead," "The Only Way to Go," and "The Potion." Cover by Ditko.

Ghostly Tales #117. In "Not for Sale" by Gill, Nicholas, and Howard, a real estate agent attempts to unload a haunted house . . . until he meets the tenant! Charles Smith and Rich Larson tell the tale of "Timely Conclusion," in which an old man races with death to complete a time machine. And "Gremlin in the Cockpit" causes all manner of trouble on a WWII bomber in a story by Joe Molloy and Steve Ditko. Cover painting by Tom Sutton.

Love and Romance #24. They go together quite well!

Sarge Snorkel #10. The scourge of Camp Swampy! Cover by Mort Walker.

Love Diary #95. Dear Diary, we can't go on meeting like this! Nick is getting suspicious! Cover painting by Nieto.

I Love You #114. Shhh! If George finds out, we'll both lose our jobs! Cover painting by Nieto.

WEEK OF JUNE 30TH

Barney & Betty #15. Life nextdoor to the Flintstones. Cover by Himes.

Pebbles #29. Oh, isn't she adorable! Cover by Roberge.

House of Yang #2. The Japanese Army invades China but forgets to reckon with Sun-Yang in a story by Joe Gill and Sanho Kim. Cover by Kim.

Billy the Kid #114. Billy rides his horse and shoots his gun. Bad guys bite the dust. Cover painting by Warren Sattler.

The Many Ghosts of Dr. Graves #53. In "Satan's Child" by Ditko and Gill the half-mortal offspring of the devil fights his old man. Newcover Nieto weaves the tale as a hypnotist who uses his subjects to commit murder in "Wheel of Misfortune." "Target: Death" by Pellowski, Nicholas, and Alascia. And "My Love Lies Deep" by Gill and Ditko in which a young woman investigates a haunted castle and nearly loses her life. Cover painting by Staton.

Ghostly Haunts #46. In the first story, "Quite a Bargain" by Molloy and P.A.M., a guy makes a bargain with the devil. "Shock Ending" by Surury Gumen and Joe Gill is the big surprise a rock star gets from a dead partner. And in "The Deepest Cut of All" by Pellowski and Ditko a cop hunts down a latter day Jack the Ripper. Cover painting by Staton.

WEEK OF JULY 7TH

Beyond the Grave #2. Mortimer Tishin tells tall terror tales. Cover by Ditko.

Creepy Things #2. Lead feature is "Slimes, Sloga, and Glumps" by Cuti and Sutton . . . a couple of little kids discover strange little critters in the swamp. Plus another keen story by Nieto. Cover painting by Sutton.

Scooby-Doo, Where Are You #4. Beats me! Cover by Bill Williams.

Valley of the Dinosaurs #4. This one's got everything! Dinosaurs, people, Vegetation! Great! Art by Himes & Howard. Cover by Himes.

WEEK OF JULY 14TH

Phantom #67. The Ghost-Who-Walks battles the insidious Dr. Nyet in a story by Joe Gill with art by Don Sherwood. Cover painting by Don Newton.

Popeye #131. The latest adventures of the world's first . . . and best . . . superhero! Art throughout by George Wildman.

Monster Hunters #2. "Phantom of the Moors" is the fantastic offering of Surury Gumen and Nick Cuti . . the story of an ape-like creature, and the man who captures him. And in "Fish Fry" by Ditko and Molloy, a college campus is swept by a series of electrocution murders. And finally, Tom Sutton weaves the tale of "Kukulcan" . . . about a group that tries to track down the ancient Aztec god. Cover painting by Sutton.

Scary Tales #2. Lead feature is "Valley of Death" by Paul Kirchner . . . a tale of the old west, featuring a showdown with death himself. Cover painting by Sutton.

Yogi Bear #28. Smarter than the average comic. Cover by Ray Dirgo.

For Lovers Only #81. Once again, no haters allowed!

AND IN THE NEXT ACTION-PACKED ISSUE OF BULLSEYE . . .

Sanho Kim's long awaited strip, Wrong Country! Twenty-four pages of martial arts action!!.

CONTINUING THE CATACLYSMIC COMEBACK OF **CAPTAIN ATOM** AS THE **MAN OF THE ATOM** AND THE **DARLING OF DARKNESS** BECOME

TWO AGAINST SUNURIA!

DIALOGUE:
ROGER STERN
PENCILS:
STEVE DITKO
INKS AND LETTERS
JOHN L. BYRNE
GUIDING LIGHT: DAVE KALER

CONFUSED, READER? THAT CAN ONLY MEAN YOU MISSED OUR PULSE-POUNDING PREMIERE, LAST ISSUE, AND IF YOU DID, WE'RE SORRY, BUT YOU'LL HAVE TO PICK UP THE STORY AS WE GO ALONG! THERE'S NO TIME FOR A RE-CAP, 'CAUSE FROM HERE ON IT'S NON-STOP ACTION, AND IT ALL STARTS THE MOMENT YOU TURN THE PAGE - - -

WHAT'S GOING ON, CAP? WHERE ARE WE?

SUNURIA··· AND DON'T ASK ME WHERE IT IS! I DON'T KNOW!

THE GHOST TELEPORTED US HERE AFTER YOU WERE INJURED---*UGGHH!*

"HE'S SET HIMSELF UP AS A GOD HERE," SAYS CAP. "AND HE HAS A SMALL ARMY FIGHTING US!"

THAT'S IT! MORE! MORE! HE'S WEAKENING!

BUT, AS CAPTAIN ATOM FALLS, THE HIGH PRIESTESS OF SUNURIA IS HAVING SECOND THOUGHTS···

IS THIS THE WAY OF THE FACELESS ONE? TO OVER-WHELM HIS ENEMY WITH NUMBERS? TO TURN THE SISTERS AGAINST ME?

THAT'S IT, FOOL! TRY TO STAY ON YOUR FEET! *HA-HA-HA!*

UNH! POWERS GONE··· THOSE RAYS··· SAP- -PED ···

AT LAST! VICTORY IS MINE! AFTER ALL THESE YEARS THE GHOST HAS BESTED CAPTAIN ATOM!

NOT YET ··· NOT···

OH NO? FOOL! YOU'RE AT MY MERCY! BUT, BEFORE YOU DIE···

UNNHH!

···IT'S ONLY FITTING THAT YOU KNOW AT WHOSE HANDS YOU FELL!

WHAT?

ALEC ROIS!

WOMEN OF SUNURIA! IS THIS YOUR "FACE- -LESS ONE"? YOU SAW~HE *HAS* A FACE!

WHA···

HOLD! THE SILVER-HAIR IS RIGHT!

GHOST- YOU HAVE DECEIVED US! THERE MUST BE A REC- KONING ACCORDING TO OUR CODE!

DAMN YOU ATOM!

THOUGH THE GHOST HELD TO OUR LAWS HE IS **NOT** OUR DEITY. ACCORDING TO OUR CODE HE MUST FACE HIS ACCUSOR IN TRIAL BY COMBAT! THE VICTOR SHALL GO FREE! DO BOTH AGREE?

I HAVE NO CHOICE···

AGREED!

AGREED··· PROVIDED THE WOMAN ALSO GOES FREE!

TOO MUCH! THIS HAS GOT TO BE A DREAM!

THUS THE STAGE IS SET! CAPTAIN ATOM VERSUS THE GHOST···

AND ONLY ONE CAN LIVE!

SINCE CAPTAIN ATOM'S POWERS HAVE BEEN SAPPED BY OUR FIELDS WE HAVE NEGATED THE GHOST'S TELEPORTATIVE ABILITY. YOU WILL FACE EACH OTHER AS NORMAL, MORTAL MEN! LET THE COMBAT COMMENCE!

SUCH CONTESTS ARE HELD IN A NULL-GRAV-ITY FIELD, OUTWORLD-ER···!

WHAT? THEY'RE ···FLOATING!

THIS IS IT, CAPTAIN! THE FINAL SHOWDOWN! AND I HAVE EXPERIENCE WITH SUCH PRIMITIVE WEAPONS!

THAT COULD BE AN ADVANTAGE, ROIS···

BUT I'VE DONE SOME FENCING MYSELF!

EH?

YOU'LL NEVER GET OUT OF THIS ONE, FOOL! ALL ODDS ARE AGAINST YOU!

ONLY A FLUKE SAVED YOU BEFORE! AND, UNLIKE YOU, I HAVE NO QUALMS ABOUT KILLING!

REALLY, ALEC?

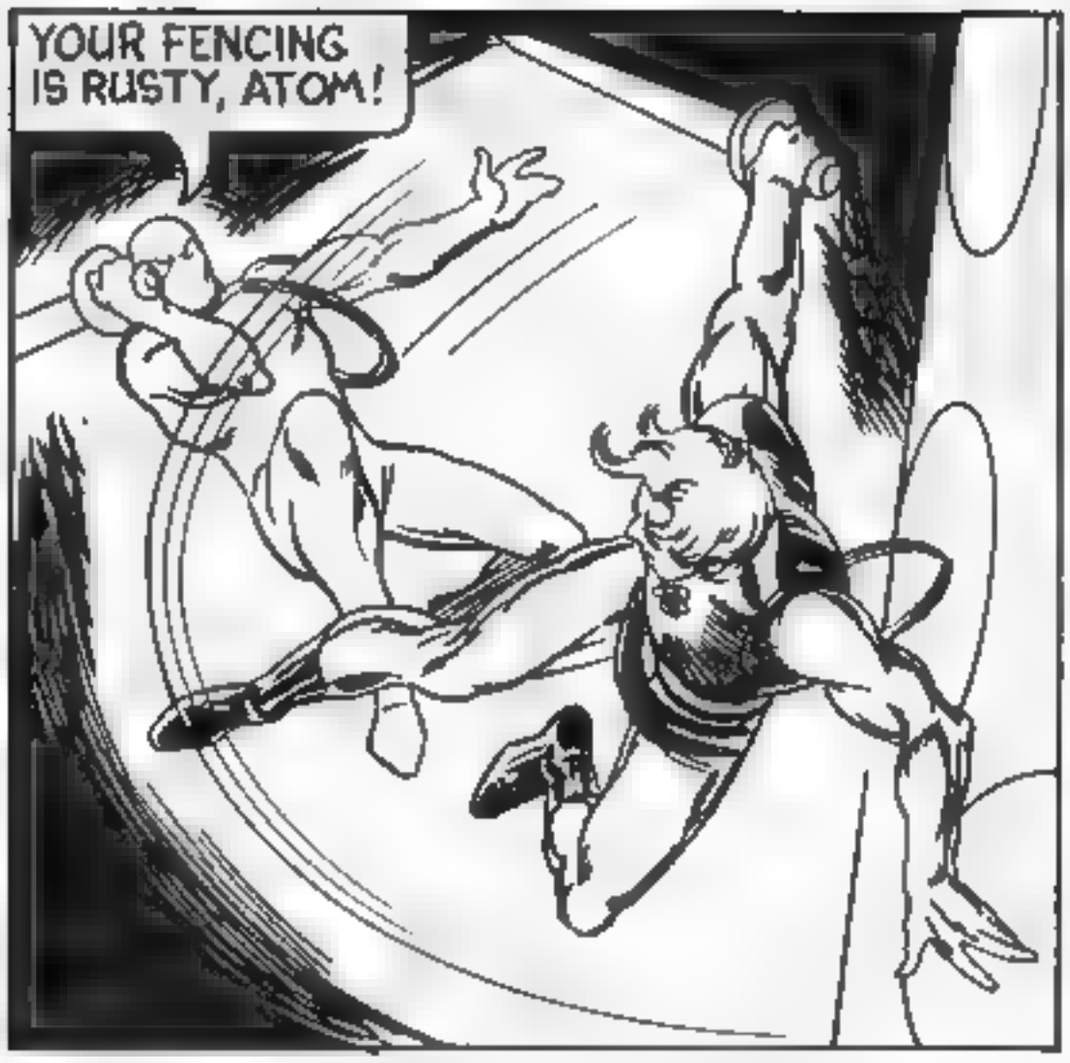
ARE YOU SO SURE ABOUT MY SCRUPLES? DO YOU THINK I'D LET YOU WALK AWAY?

AHH! FIRST BLOOD TO YOU, ATOM. I WILL RE-EVALUATE MY OPINION OF YOU!

IF I CAN GET US ALL OUT, I WILL. BUT IF I CAN'T---

DON'T WORRY ABOUT IT, CAPTAIN!

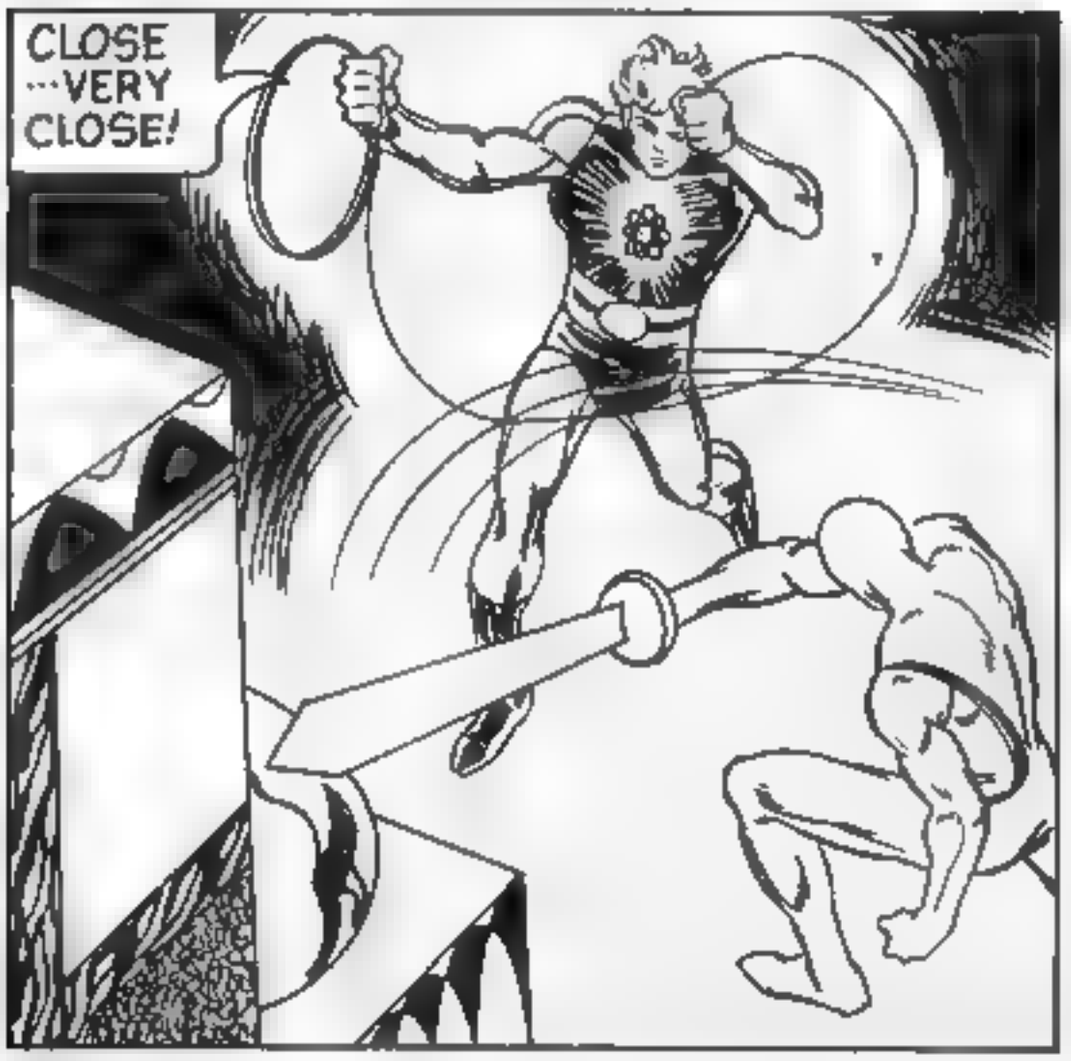
I DON'T INTEND GIVING YOU THE CHOICE!


YOUR FENCING IS RUSTY, ATOM!

YOU'VE LEFT YOURSELF WIDE OPEN!

A CRY CATCHES IN NIGHTSHADE'S THROAT - BUT ONLY THE PRIESTESS JOINS HER IN SILENCE.

CAPTAIN ATOM FACES HIS FOE WITH ONLY AN UNFAMILIAR SUNURIAN ELECTRO-THREAD AS HIS AID...
AND NOW YOU DIE!


CLOSE ...VERY CLOSE!

BUT NOT CLOSE ENOUGH!

AHH! YOU CHARGED MY SWORD!

WE'RE EVEN AGAIN, GHOST! LET'S SEE WHO'S THE BEST NOW!

THE FIGHT GOES ON! THE AIR CRACKLES TO THE SNAP OF THEIR ELECTRO-THREADS ··· AND THE ACRID SCENT OF OZONE HANGS HEAVY!

THE GODS WILL SURELY PUNISH US! EVEN NOW MY WARRIORS CHEER THIS PRETENDER!

HUSH WOMAN! BE SILENT AND FOLLOW! I WOULD AID YOU!

BUT, WHY? THE OTHERS···

THEY STILL HONOR THE GHOST! WHATEVER THE OUTCOME YOU WOULD BE IN DANGER!

HOLD! NONE MAY PASS 'TIL THE CONFLICT IS DECIDED. YOU KNOW THIS, PRIESTESS···

SHE DOES, SURE, BUT I'M NEW IN TOWN!

DEFIANCE IS PUNISHABLE ONLY BY DEATH!

OH, DON'T BE SO TRITE!

SEIZING THE SENTRY'S SPEAR, THE DARLING OF DARKNESS DROPS BACK TO THE FLOOR, FLIPPING HER OPPONENT INTO THE AIR!

THAT SETTLES THAT!

CLANG!

WE MUST MAKE HASTE! THERE ARE OTHER GUARDS WHO MIGHT HAVE HEARD···

LEAD ON! I'M RIGHT BEHIND YOU!

MEANWHILE CAPTAIN ATOM SUCCEEDS IN DISARMING THE GHOST!

NOW WE'LL SETTLE THIS MAN TO MAN, ROIS!

THIS IS FOR THE TROUBLE YOU GAVE US AS THE GHOST!

AND THIS IS FOR ALL THE WORRY OVER OUR MIS-SING "FRIEND" ALEC ROIS!

YOUR BANALITY BEGINS TO BORE!

SEE HOW WELL YOU FARE IN A NUCLEAR FURNACE~ *WITHOUT YOUR POWERS!*

BUT, IN THE CONTROL CENTER···

I HAVE LOWERED THE DAMPER FIELD! BRING YOUR FRIEND HERE ··· QUICKLY!

I'M ON MY WAY!

··AS FAST AS ONLY NIGHT-SHADE CAN TRAVEL!

IN THE MIDST OF THE NUCLEAR FURNACE CAPTAIN ATOM'S RADIATION LEVEL BUILDS···

UNTIL THE DELICATE THRESHOLD IS CROSSED, AND HE ACHEIVES CRITICAL MASS!

BALOOM

AAAAA!

LORD! ALEC MUST BE UNDER THAT MESS!

IT'S PROBABLY NO USE CHECKING, BUT ··· WHAT?!

HI THERE, HANDSOME! COME ON! I'LL EXPLAIN LATER!

QUICKLY, NOW! THE REACTORS ARE MOST UNSTABLE! WE COULD LOSE POWER SUDDENLY!

FAREWELL, OUTSIDERS! SEEK NO MORE FABLED SUNURIA ···

···FOR WE GO TO JOIN THE FACELESS ONE!

THUS, AS ONE WORLD DIES, CAP AND NIGHT-SHADE RETURN TO ANOTHER ···

WE'RE BACK! AND WITHOUT FINAL PROOF OF WHAT HAPPENED TO ALEC···

···OR WHY HE BECAME THE GHOST!

WE CAN'T EVEN BE SURE WHERE SUNURIA WAS ··· SAY ~ HOW'D YOU PULL OFF THAT SHADOW TRICK?

IT'S AN OLD FAMILY SECRET ~ BUT I MIGHT JUST TELL YOU ··OVER DINNER!

FIN

CAPTAIN ATOM

-75 NIMBUS

© KING FEATURES

GEORGE WILDMAN... A PROGRESSIVE EDITOR

Bullseye *First off we want to thank you George, for taking the time to talk with us. Tell us a little about yourself*

George: I was born on July 31, 1927, in Waterbury, Connecticut. Via a little mathematics, this makes me 47 years old. I grew up on a farm and had the normal education-elementary and high school followed by a stint in the Navy at the tail end of WW II. Then I went to the Whitney School of Art, in New Haven, Connecticut. After college I went back into the Navy for Korea. My major in college was advertising; my first job was in an ad agency in Bridgeport.

Bullseye: *What about your family life?*

George In 1955 I married the former Trudy Steinle we have one son, Karl who is now 14 years old, and we have lived in Hamden, Connecticut for the past 14 years. As for my lineage, the name Wildman traces itself to Wales and Germany, at one time spelled with two n's. My mother's side, Shulte, to Germany and Bavaria.

Bullseye: *When did you get into comic book work George?*

George: I came to Charlton in 1969. Prior to this move I operated my own ad agency for 14 years, during this time I did a lot of commercial ad type cartooning and some freelance comic book work for Charlton.

Bullseye: *Your job as editor entails a lot of duties, some that our readers perhaps aren't aware of . . . could you enlighten us about them?*

George: Sure. The way I see it this 'Editor' job entails one simple objective, produce a product that will sell! All facets of an Editor's endeavors are relevent to this one objective. In short, creation, production, advertising, and distribution! Each link in this chain is as vital as the one before it or after it. One without the other can prove disastrous.

Bullseye *How about your day to day duties, George*

George: I have two secretaries who handle all office procedures, national and international and keep me informed as to the same. I follow our current production schedule via daily meetings with my assistant Nick Cuti. Should he come upon a problem or situation which he feels warrants my attention we review it together and hopefully come up with the right solution. I attend staff, production, and managerial meetings weekly, monthly and as frequently as called for. I check press proofs of our comic books and covers and am in constant touch with our color separators, engravers, pressmen and their everyday problems. I receive a constant flow of new material from creative people and try daily to review it. Correspondence by the telephone and mails is constant. I also receive and review daily, monthly, bi-monthly, and annual data reports, fact sheets, sales figures, etc. from our Computer (univac) Division. All of this data keeps me informed as to how well or poorly we're doing in many vital areas. These must be studied in depth, Bob. I review material (stories) which go into the make up of our current books. I meet and work closely with our Public Relations people planning future personal appearance trips to schools, hospitals, T.V./radio shows, etc. Other areas of production within my division include coloring books, educational books, and international sales. At times it gets rather hectic, you see?

Bullseye *It certainly seems that way! How did you wind up as the artist on Popeye, anyway?*

George In 1967 Sol Gentile, the Editor at Charlton, contacted me regarding doing the Popeye book. I submitted sketches, he approved. King approved (they own Popeye), and I began. I do the book now, nights at my studio at home.

Bullseye: *Popeye has to be one of the classic strips of our time. Tell us a little about your approach to the character*

George Well I grew up with Popeye. I came on the scene in '27, he in '29. Naturally I consider the creator, Segar's Popeye, the greatest next to Sagendorf's (Segar's assistant for seven years). I strive to emulate both these men. Sagendorf is a neighbor of mine in Connecticut, living only 15 miles away in Westport. He's been one helluva help in filling me in on the background of so much lore and legend of Popeye. I must admit, much as I try to conform to the classic, there's a bit of Wildman in the Popeye I produce. Incidentally, Popeye is considered by many as one of the first super heroes.

Bullseye *Oh really? Well what are you planning as far as the Popeye strip is concerned?*

George: My plans for Popeye in the future are to attempt to carry on a 45 year old successful tradition. (Laughter)

Bullseye: *What do you think makes Charlton comics superior to others?*

George: Our people, Staff, freelance, production, distribution, and management. All are progressive, hard working, and dedicated. To those who are not aware of it, we are the only Comic Book Publisher in this country who produce, print, and distribute our own books. What you see at your local dealers is the end product of this team effort. We do not claim to be perfect, this goal however, motivates us and we shall never cease striving towards it.

Bullseye: *What things would you like to do with the Charlton line in the future?*

George Achieve the goal just mentioned in your previous question. Many giant steps have been taken in this direction in my short tenure as Editor. To name a few other than Editorial . . . Engraving, new equipment to handle increased volume and improved quality. Printing; new high speed four color presses. Bindery, new stitchers and collators, all high speed. And in distribution we have expanded our entire staff, all talented specialists in this field with national and international backgrounds. I cannot stress the importance of distribution. Our Capital Distribution Division does a yeoman's job in this area. Without their efforts, our books would simply stack up in our warehouses.

Bullseye *George, what do you think of the old Charlton super-heroes and the way Dick Giordano handled them?*

George: I think he did a fine job. I've reviewed issues of these titles in our library. **Blue Beetle** was given enough exposure but obviously did not achieve mass acceptance, a prerequisite to success. I assume this happened with the others also, otherwise they would still be in our line-up.

Bullseye *Will we ever see any of them again?*

George It is a simple matter of mathematics, if it doesn't sell we cannot afford to produce it.

Bullseye *Which individuals influenced your career as an artist/editor?*

George Creative people in the arts who have avoided the pitfalls of failure.

Bullseye: *You mean everyone?*

George Yes, exactly.

Bullseye: *Okay, what are some of the innovations you have introduced at Charlton since you became editor?*

George: Okay, I'll just list them off to save us some time. We have had an influx of new talents, artists, writers, etc. I designed the new company Bullseye logo. Our fleet of trucks have been converted to 'mobile' billboards. Several new titles have been added and the 'deadwood' (poor sellers) have been dropped. The word balloons have been removed from the covers whenever possible. Text pages have been revamped to something of interest. We have added 'flesh' look to comic characters. Four new staff members have the task of coloring comic bodies and covers. A super-hero line has been added to give us a complete line to meet competition. The length of stories have been varied within the books. We have collaborated with King Features to develop an educational line of comic books. I have cooperated as much as possible with Printing Division and Capital Distribution to improve our production schedule and distribution. The house ad has been improved to give subscribers incentive to do so. I became involved in merchandising and sales promotion and initiated the addition of a full-time advertising staff. Myself and my assistant, Nick Cuti, have become involved in personal appearances at Comic Conventions, radio talk shows and television throughout the nation.

Bullseye *What interests or hobbies do you have?*

George My main hobby is my work. 24 hours a day as artist and editor. When time allows I enjoy sailing and making furniture.

Bullseye: *What are your views toward comic book fans and fandom?*

George: I admire the buffs (fans, fanzines) who back us, buy our books, and take time to drop us a line. Constructive criticism is always welcome and will not be ignored as long as I am Editor. Pubications such as yours are more than appreciated, getting the Charlton word out. I realize many of the fans would like to see Captain Atom, Blue Beetle, etc., back, but I think I've already covered that. I shall continue to listen to the fans, please them as best as possible, and yet produce a product which appeals to the mass audience.

Bullseye: *When did you first take interest in comic books professionally?*

George Since the first day I realized I could draw. Mine has been a very erratic career and I consider myself fortunate to be where I am. My goal was to be able to make my living doing what I like to do. This, I feel I've achieved, as each day seems to present new and exciting projects unlike the day before. I consider myself blessed. Many of my friends in other fields of endeavor, I know, do not have this same feeling day after day.

Bullseye *Is there anything else you would like to add?*

George. This past December I began my third year as Editor of Charlton comics. Much as I feel we've improved our books there are still many areas which require further attention. Thanks to the progressive, open-minded attitude of management, changes for the better shall be constant in every phase of our production. Last but not least - Congratulations on your great publication, **The Charlton Bullseye**. We at Charlton shall continue to assist you wherever possible with information pertinent to our past, present, and future.

Bullseye: *Thank you again for taking time for this interview George. We hope you continue your success as the Editor of Charlton Comics.*

JOE GILL YEL
THE BOOK OF WITCHCRAFT
CHILD REVISITED
Your friend Drac
BLOCK
Warren Editor

GHOSTLY TALES

To the Bullseye staff
From the Charlton Archives
Re background information on Mr Dedd

Our earliest references to the life , or perhaps more appropriately the "unlife" of Mr Dedd go back to the 16th century In a journal kept by the minor alchemist Johann Von Honheim, there is mention of a young Lazarus Dedd. From offhand comments made in that journal it is apparent that Lazarus had begun a career w th the dominant clergy of time. but had rejected his life's work after a falling out of some sort with a local bishop. For a number of reasons, not the least of which was his knowledge of Latin, Lazarus became an assistant to Von Honheim. And it was as an assistant to Von Honheim that his ex stence drastically changed.

Th s f rst mention can be found in a journal believed to have been written circa 1530 A D. Von Honheim was apparently very meticulous about h s journals, often f ling several a year Unfortunately, the passage of time has denied us much of his work. Journa s were discarded, lost, or destroyed. Only a handful remain But those that remain still give the most complete story of Dedd's early life that is available

The most readable of the journals tells the startling tale of Dedd's amazing transformation from life to unlife . . . without the catalyst of death! Though some sheets have long since crumbled with mildew, enough of the pages are left to indicate that the alchemist and his assistant had been in the process of developing a longevity serum Early trials of the e ixir had proven most heartening, and they were well on their way to changing the course of mankind, when a grave tragedy misfell them The fol owing is the story n Von Honheim's own words . . loosely translated from the Latin

"Evening of the twenty-fifth. The fates have betrayed us! This afternoon I journeyed back to the hills, having spent the morning in the city procurring rare oriental herbs. As I returned, I espied a great bank of clouds gathering ayonder And as night was on the horizon, I did me hurry to the summit, there to shelter and the great work with young Lazarus. I was but fifty rod from my sanctum, when a great bolt of lightning did pierce the battlements and sunder the lodgings in a manner most foul. Into the midst of this wreckage ran I, shouting for Lazarus as though my lungs would burst. 'Pon reaching the shattered rooms, I faced a sight the likes of which might I never see again. I did nearly swoon from the shock, and surely this old heart did near stop.

There by the ironwear crocks stood Lazarus, as still as death itself His skin . . . or what I perceived to be skin . . . was bleached as pure as the snows, and his fine red hair was streaked with two locks as coldly white! I called out to him, but he made no reply, and as I approached, his form did seem to shimmer like some wraith. Finally, as I reached out for him, he seemed to stagger and fall. Shock of shocks, as I did reach out to support him, I found him to be not fully solid! It was as though his substance had been converted into something vaguely gelatinous. Still and all, I brought him to the cot in the room's corner There I did administer strong spirits to his lips with the thought of rousing him. Shortly he did stir, and there we two learned the true state of his being. Through some force of nature, his bodily substance had been converted to ectoplasm!

I have carefully gone over the work area, but can find no clue as to how Lazarus might be cured of his predicament. The elixir is gone . absorbed into his body when the lightning struck. God help us, I know not what to do."

Further writings of the alchemist are at best spotty One can gather, however, that Von Honheim was despondent for months after the accident. It was not until a new journal was started nearly a year later that he could reject the thought that he was responsible for Dedd's non-life state. Evidently Dedd was able to convince the old man that the non-life of an ectoplasmic being could be a benefit (Indeed, the longevity serum was a success in a manner of speaking . Dedd, after all, was beyond death! He was and is neither dead nor al ve. He can function as a human being if he so desires, but he need not observe normal physical laws) The last remaining journals tell how the old man found solace in his declining years (c rca 1550) But he never again tried to perfect the longevity serum

There is a large gap in the activities of Mr Dedd . . . or rather in our knowledge of them . during the period of time immed ately following the death of Von Honheim. We must surmise that he saw to the deposition of the alchem st's worldly goods . having, of course, no need for them himself . . . and set out to travel the world He seems to have spent much of this time as a kind of "ghostly observer " He had ever been a student of mank nd, and now he could study — unseen — to his heart's content

Due to his unearth y nature, Dedd developed a mysterious affinity for the dead and the dying He seems to have been able to sense them out and observe their effects on both the mortal and the etherea. spheres. Though he usually remained unseen, he would occasionally materialize in the midst of some conflict as a cabbie or doorman or vagabond of some sort From what we have been able to gather, such "walk-on roles" have g ven him a kind of personal satisfaction. You might even say he was enjoying a occasional little joke on we poorer mortals

Of course, it goes without saying that Mr Dedd was able to observe all manner of major polit cal and economic struggles during the past few centuries. Many of these events . . . or at least his observat ons on these events . . have come to use through another journal which he himself began during the mid-1800's. The exact purpose of the journal remains a bit of mystery to those of us in the archives Some believe that Lazarus feared a gradual loss of memory would befall him Others theorize that Dedd had decided to write a comprehensive history of mankind, but had lost interest Whatever the case, that journal is one of the most treasured objects in the archives, and it has been the source of a number of the fine stories adapted for **Ghostly Tales**.

Mr Dedd was always an adventurous sp rit . . . no pun intended. He first came to the New World while following some of the earliest explorers. And indeed, this cont nent seems to have been one of his favorite places during the past century The fact that most of h s stories from 1850 to the present day take place in the Americas, as opposed to earlier tales which are mostly of a European origin, would seem to bear this out

We al Charlton first encountered Mr Dedd in the mid-s xties. One of the arch ve researchers had taken a great interest in the occult, and had, we might add contacted the eminent parapsychologist, Dr Milo Graves, with the idea of basing a book on his studies Dr Graves seemed agreeable. but he suggested that we might find some extra story material amidst some of the more notorious haunted houses of mid-state Connecticut. And sure enough, when our research team started puttering around one old ruin, they found that it was being inhabited by Mr Dedd. A bargain—albeit an odd one—was struck (Charlton sees to it that a certain old house is kept in order . . . in return Mr Dedd visits the Derby offices from time to time and reminisces for our writers), and **Ghostly Tales** became a reality

Of course. Mr Dedd and Dr Graves helped us in contacting some of the other ah . . unusua story contributors for our ever-expand ng line of ghost books, but that is another story entirely!

We trust this has answered your questions about Mr Dedd. If there is any other way we may be of service to your readers, don't hes tate to ask

Sincerely,

Gregor Ernst

Gregor Ernst
for the Charlton Archives

In 1949 a simple little song was sung. It grew to enjoy much fame and popularity for it told the tale of a harried world that had endured a great war and was at I licking its wounds. It was all extremely relevant for the times. The words went something like

"There was a boy
A very strange, enchanted boy,
A little shy
And sad of eye,
But very wise was he "

Some eight years later that song would take on new meaning for the world of comics. The name of that song? It was 'Nature Boy "

Nature BOY

THERE WAS A BOY by Howard Siegel

1956. There were 850 million pounds of hot dogs eaten that year The best selling book was William Brinkley's "Don't Go Near the Water " "Marty" copped the Academy Award. Elvis Presley was hailed as the King of Rock 'n Roll. And in far off Derby, Connecticut, Charlton introduced their first super-hero . . Nature Boy!

I'll never forget my surprise when I first came across issue four in the back room of a second-hand book store. Like many comic fans, I hadn't known that Charlton dated back that far, much less that they had created a super-hero during a time when such characters were thought to be a thing of the past I was later to acquire the complete run of Nature Boy . . . there were only three issues . but I'm getting ahead of myself First let's have a little history

When World War II had ended, the patriotically-garbed beings who had fought the Germans and the Japanese ceased to have any purpose By 1953, the last of the "Golden Age" greats had ended their careers, at least partially due to an insane new theory that accused comic books of corrupting young minds. Thus it followed that straight-laced themes and dull people in even duller books were all that there was to be had for the next several years. True, there were some smatterings of things to come, but they were short-lived creatures of the transitional period One of these short-lived books . . far better than the hack-work of the forties, and yet too basic in comparison to the sophisticated stuff of today . . . was Nature Boy

There he stood on the cover . . although it was the premiere issue, the number said "three" . . soaring through the clouds astride a jagged bolt of energy His artist for that and succeeding issues was a newcomer by the name of John Buscema, later to be recognized as one of best artists in the industry by fan and peer alike. Nature Boy, the "Master of Wind, Rain and Fire," was handsomely attired in a yellow shirt, a wide red belt with silver buckle, blue trunks, and blue boots. He was a smiling youth whose life as a teen-aged super-hero was years ahead of a wall-crawling college student. And unlike that individual, Nature Boy never suffered from having his hang-ups overpower his purpose in life!

Everyone likes a good origin story They usually fall into one of six basic categories . . Nature Boy's was number 3-C, a gift of powers from the gods. And the opening paragraph set a good foundation.

"Our planet is a mighty reservoir of tremendous mysteries that are only beginning to unfold! Most spectacular of all the marvels is the gigantic force of nature — whose power and fury when aroused, is shattering to frail humans. Now comes a new hero, in whose hands is the amazing power of control. A boy who is dedicated to use the staggering powers for the triumph of good and right living!

And if the words were a bit melodramatic . it was after all, 1956 . at least the spirit was there

In the seven-page story that followed, we were introduced to Floyd and Myra Crandall and their infant son, David True, the introductions were a bit rushed, but at the time their storm-battered Piper Cub was being forced down into the swollen breakers of a very angry seal The elder Crandalls were rescued by a fishing boat, but little David . . . tragically . . . was lost at sea. Or was he? For when Floyd and Myra tearfully returned to their palatial manor (traditionalists may insert a "lo and Behold" here), their obviously-alive-and-smiling offspring was waiting for them. He showed no signs of any ordeal, and as the servants related, he had appeared on the heels of a terrific gust of wind that had literally blown the front door off its hinges.

Well, what do you do when something impossible saves the life of your only child? You don't question a beneficent providence. You accept. You rejoice. And you give thanks

Yet, Floyd Crandall couldn't help but wonder what had really happened out there at sea after David was torn from his mother's arms. He never did find out. We, however, were more fortunate. We had a flashback to refer to

Mythological gods, it seems, have a habit of congregating to express their dissatisfactions and seek relief from boredom. And such was the case at the time of the storm for King Neptune, ruler of the seas, King Fura, god of fire, King Gusto, lord of the winds, Queen Eartha, regent of the earth, Queen Allura, goddess of love, King Electra, lord of lightning, and King Friga, master of the cold! They were a cast that Monogram Pictures would have been proud to call their own!

Down to the bottom of the ocean . . . right into the middle of this royal get-together . sank the body of little David Crandall And the gods, as is their wont, took pity on the dying lad They restored the life to his small form, erased the memory of his ordeal, and adopted him as the child of them all Having thus empowered him, Neptune and Gusto used the powers at their command to return him safely home.

As the years passed, David was unaware of his legacy He only knew that he had an unusually deep love of nature, a love that continually drew him out-of-doors. The answer to his emotional links came in his sixteenth year A disgruntled former-employee of his father set fire to the Crandall mansion late one night Awaking to the smell of smoke, David lept from his second-story window As he fell, he found himself wishing for the wind to slow his fall Miraculously, it did! Spotting the fleeing arsonist, David wished that the earth would open up and stop him . . and it did! Subconsciously confident, he turned to the burning house, and raising his hand cried, "Fire, go out!" The fire went out Shaken by his experience, the bewildered youth wandered off into the woods to put his mind in order There he was met by the gods who were his benefactors. They explained all. And as David Crandall learned of his destiny, he found himself clothed in the yellow and blue uniform that the world would soon come to know so well The origin ended with a plethora of soap opera dialogue, but the scene was set for Nature Boy to enjoy adventures of every conceivable . . uh . nature.

It is somewhat mandatory for super-heroes to begin their careers by tackling simple threats. In this way they can acquaint themselves with their new powers and learn how best to use them. So it was with Nature Boy in his first adventure against "The Dictator of Utopia." The city of Utopia, while advertised as the ultimate in urban living, was actually a dictatorship ruled by a crooked city manager and his purple-shirted troops. But no tyrant could long withstand the careful application of earth, wind, and fire as practiced by Nature Boy! Soon the villain and his men were brought to their knees, and Nature Boy had proven himself well worthy of his powers

It goes without saying that John Buscema's art was superb throughout!

The cover of the second issue (number 4) showed King Neptune and Queen Eartha greeting their Nature Boy from the ocean's surface. It was a somewhat tranquil departure from the havoc that reigned within! In the first story, "A World Gone Mad," all the forces of nature were unleased in an unbelievable holocaust Presenting himself before the council of kings, Nature Boy asked for the reasons behind the destruction. Neptune explained that the people were doomed to destruction by their own hands . . . that they continually readied themselves for war "They will forget war if we use our powers to wreck their machinery and plans of war," declared the ruler of the seas It was a solution that was hardly any better than the problem it sought to solve Faced with the alternatives of sue-for-peace or be-wiped-out, Nature Boy employed his abilities to calm the cold war enough to convince the gods to give the world a reprieve

In "Starvation Valley" we were given a more domestic adventure. In this second story a bout with poor crops and starving livestock were causing tension to build amongst farmers. The conflict was quickly solved with a wave of Nature Boy's hand in the form of some much needed rain

It was back to fighting military hardware in "Nature Boy's Private War," as the young Master Crandall left a position of repose under a friendly elm to take up costume and battle a fleet of enemy jets. Such was often the case in the mid-fifties, it seems, but Nature Boy was more than able to handle the emergency until the armed forces could show up to finish the job.

Jimmy Olsen
Boy Wonder!
Siegel
E. Newton '15

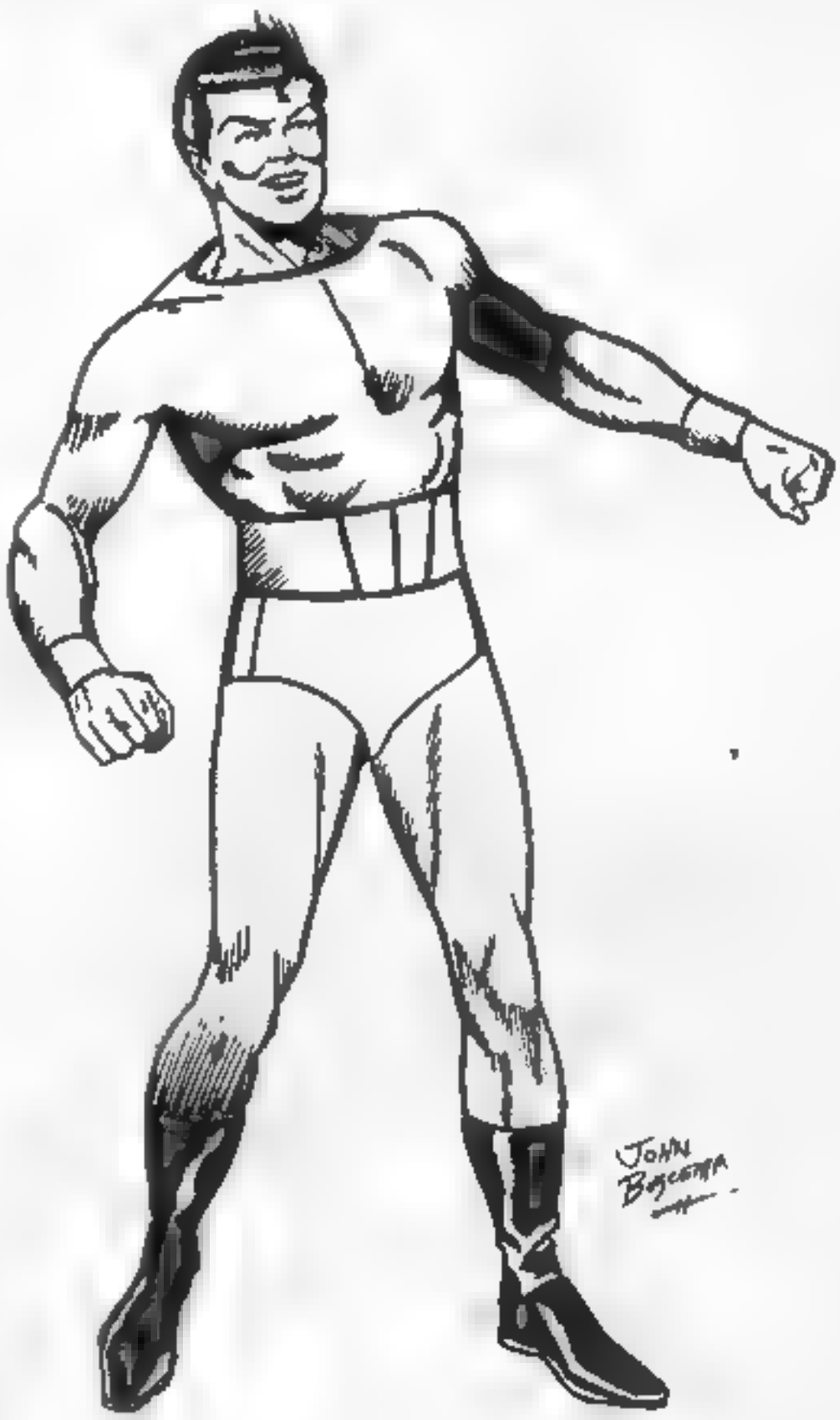
And finally, wrapping up issue four, was "Peaceful Island." Therein a commercial flight was forced to land in a jungle where some decidedly unfriendly natives under the leadership of a renegade white hunter imprisoned passengers and crew. Unfortunately for whitey, Nature Boy happened to be one of the passengers. And so, with the help of the elements Nature Boy brought the issue to a happy close.

Unlike the previous issues, issue five . . . the last issue . . . sported a cover by Dick Giordano, later to be an editor at Charlton during the reign of the mid-sixties "Action-Heroes." Mr. G's contributions stopped at the cover's edge, however, as Big John Buscema did the honors once more on the interior art. And what art it was!

Issue five started with Nature Boy encountering aliens from other worlds in a story with the unlikely title of "Nature Boy Versus the Diver from Jupiter." It featured a six-armed, galactic Pied-Piper whose antics included smoking strong cigars and imbibing of even stronger liquid spirits. Presenting himself to the city fathers of Centerville, Ikzipi of Jupiter offered to help the city financially by putting his rocket ship on public display and contributing the proceeds from said display to the municipal coffers. This having been done, Ikzipi then rendered the bill for his services: transfer of the city of Centerville to Jupiter as payment. Needless to say, the bill was flatly refused and Ikzipi was bodily thrown out of the Mayor's office. Not one to take such treatment lying down, Ikzipi then produced a Jovian flute and proceeded to lure the townspeople aboard his ship with his own special brand of "hypnojive." Enter Nature Boy. (Remember him? It's his book.) N.B. forced Ikzipi's ship back to earth. There the jolly Jovian tried entrancing our hero with his flute, but a splash of cold sea water from the ever-observant Neptune brought Nature Boy to his senses. From then on it was child's play to capture the alien and swiftly dispatch him with a little reverse gravity.

In the following "Desert Intrigue" both the senior and junior Crandalls were travelling in the Mideast and became involved in the intrigues of an oil deal (talk about being ahead of your time). A foreign agent arranged for their caravan to be intercepted by a horde of desert bandits. Said bandits were speedily dispatched by Nature Boy with a sandstorm, but in "Menace from the Hills," the very next story, bandits again troubled the Crandall duo. This time it was mountain bandits in the Khyber Pass, and the natural hero put them to task with a little lightning, fire, and water . . . and all in three pages!

The issue's swan song was a bit of whimsy entitled "Bringing Up Junior." The plotline was centered on a powerless David Crandall stopping an attempted house burglary. The gods, in the words of Neptune, "took the night off and would go back to work in the morning." This left David with only normal powers and abilities, but his fists proved just as able as thunder and lightning. It was a rather tame way to end a career, but when you're just a comic book hero you can't always pick the way you'd like to go.



By the third issue of a title, the publisher can usually get enough general information to see how the book is selling and reach a decision as to whether or not it can be continued. In the case of Nature Boy, Charlton had plenty of time to check the figures. Although the indicia indicated a bi-monthly schedule, five months went by between the first two issues and six between the second and third. And the sales, sadly, made discontinuance a necessity. Had he come ten years later, Nature Boy might have enjoyed a long career. By 1968 the buying public was snatching up anything and everything that contained a super-hero. It was the biggest resurgence of costumed characters since the glory days of the early 1940's!

As it was, Nature Boy's career was over and he drifted off to comic book limbo like so many before him. We can only guess at what might have happened had his book endured. True, there were some hints. There was a two-page filler in the very first issue entitled "Nature Man." It featured a fully-grown David Crandall saving a small town from the floodwaters of a broken dam. But, it was probably a mere future speculation (and doesn't Nature Man sound just a bit silly? Nature Boy is catchy . . . Nature Man isn't.). There was also a one-page introduction of a girl clothed in red and yellow as "Nature Girl" in N.B.'s last issue, but her first appearance was, of course, her last.

Be that as it may, three years would pass before Charlton would make a really serious attempt at creating a hero. As that hero was a certain Captain Atom who hung around in one form or another for about eight years . . . and who is even now meeting a new generation of readers in the pages of Bullseye . . . we must conclude that he was a more successful creation than the Master of Wind, Rain and Fire. Yet even the good captain had his ups and downs.

Today, however, we behold the dawning career of a great new hero at Charlton thanks to the skillful collaboration of Nick Cuti and Joe Staton. E-Man! It goes without saying that E-Man is both charming in plot and stylish in the artistic sense. And the early issues of E-Man are the foundation of a character that grows to greater potential with each reading. The adventures of E-man, Nova, Meuser, and the whole crew are like a breath of fresh air in an often stale world.

And far in the back of my mind, even as I write this piece, I cannot help but wonder how Nick and Joe would handle a meeting between that amazing being of orange-and-yellow energy and the Master of Wind, Rain and Fire. Far fetched? Who can say? But isn't it fun to speculate? And isn't that fun what it's really all about?

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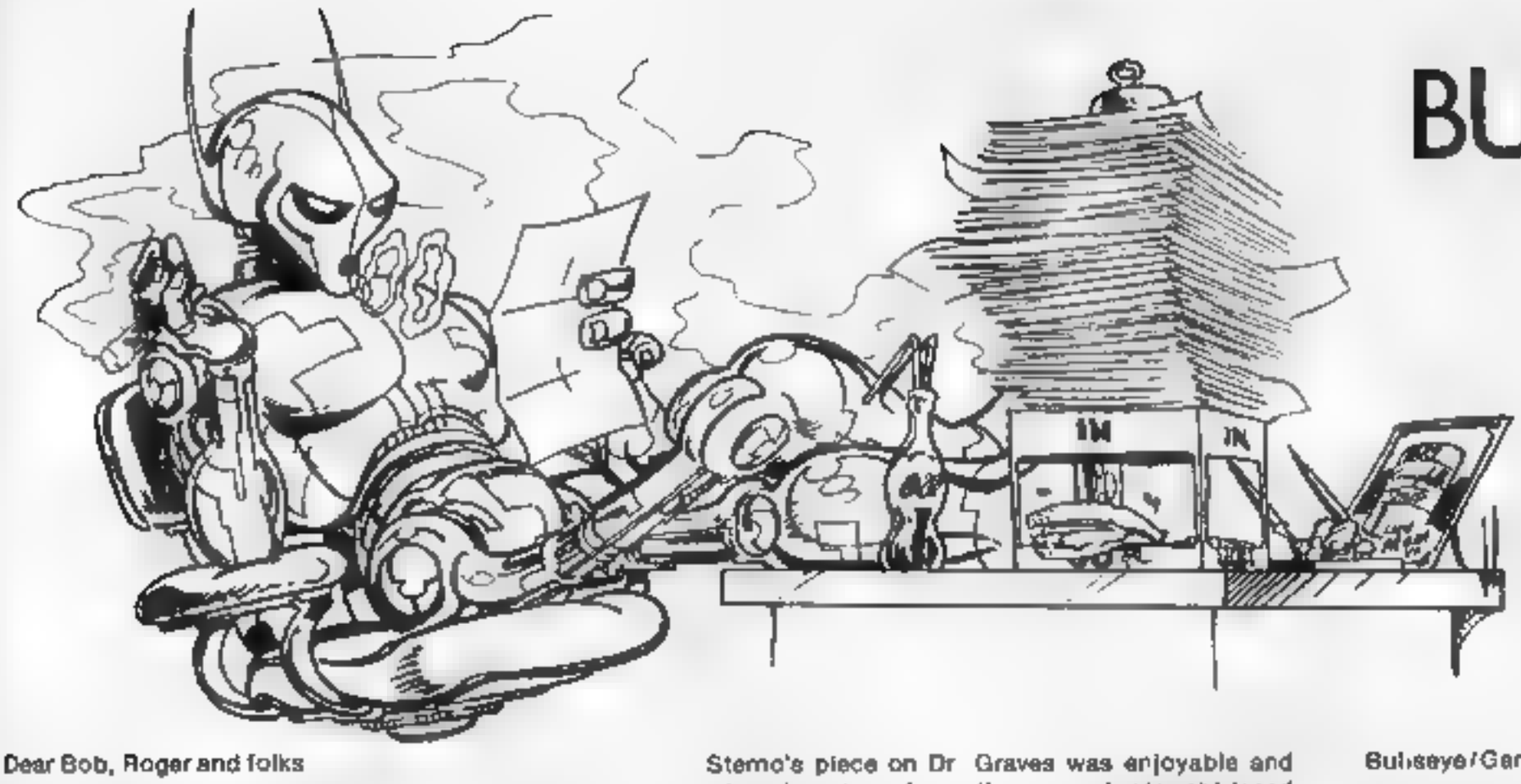


BULLSEYE FAN FARE

Dear Bob, Roger and folks

Publ shing house fanz nes seem all the rage ately, and that's a good sign to those of us who have been strugg ing with ditoed and mimeod rumor sheets for the last ten years. **Charlton Bullseye #1** appears to be the first of these 'house' fanzines to approach the situation properly The Marvel operation (FOOM) is far too commercially oriented to be taken seriously, the DC fanz ne is almost too 'slick' but they have the right idea of allowing their younger fan-oriented staff members to run the magazine.

But in **Charlton Bullseye** we have the right mixture of company cooperation and a talented fan publishing venture. I certainly expect there is some sort of agreement between CPL Publications and the Charlton Publishing Co , outl ning what you can and cannot do, what you should and should not do. This s unavoidable, I suspect, as the company does ntend to give itse f positive publicity—and such an agreement is understandable. However, since this is not particularly a Charlton "controlled" publication, do hope to see some constructive criticism (as wel as the well-deserved back patting) regarding the company and their product. Such an approach will not only make **Charlton Bullseye** a better and more respected fanzine, but I'm sure it might even help Charlton to focus on a better presentation in their comic books

Then again there are always these "thin lines" that we have to avoid, or cross lightly, so certainly the cooperation of the company and the better judgment of the magazine editors and publishers should be respected. And from the results of the first issue of **Charlton Bullseye**, you are on the right path. At least as far as this reader is concerned.

The first issue is a well-produced, well-balanced, enjoyable fanzine. As a Charlton fan for the last ten years or more, I'm pleased to see some recognition being given the company. Since Charlton emerged as a comic book company to be respected under the ed torship of Dick Giordano, and grew even more so under the direction of George Wildman, it has always taken a backseat to Marvel, National, Gold Key and other operations.

Art-wise CB is excellent. Nicely illustrated by the Charlton artists and others, we get to see both promotion material and new stuff done especial y for Bullseye. It would be nice to see a few more covers n the news section, but other than that, the pictoral-side of your publicat,on is first-rate

The news section might stand a page or two expansion, but than this being a first issue, such details might still be in the ironing out stage. The short descriptions of the coming comics were a bit disappointing. Obviously not all details of each issue will be available, but I would like to see at least a mention of contributors and cover artists.

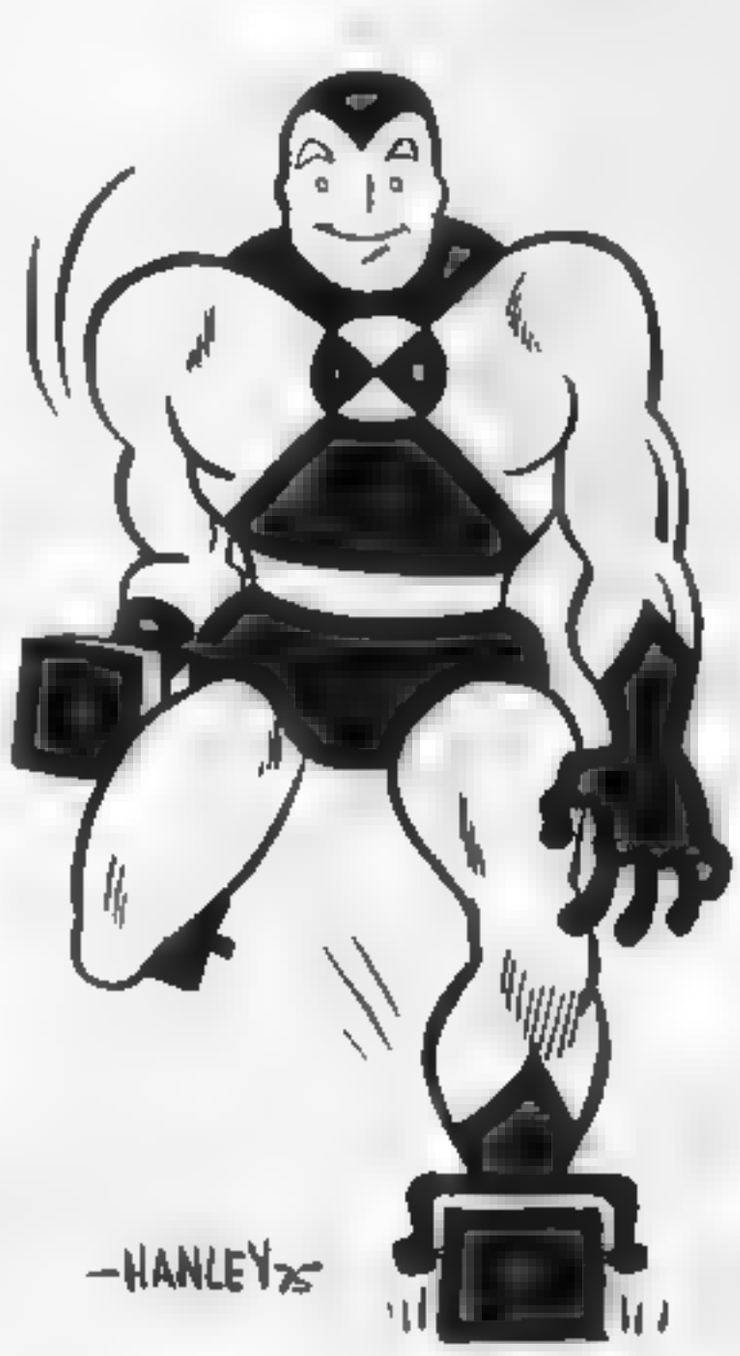
As I said before, the issue was well-balanced Interview, unpublished material, factual article, light-handed piece on Dr Graves, etc. The interview with Nicola Cuti was far too short and vague. Whether it had to do with the actual interviewing process or Cuti's lack of something to say, the piece did not tell me much about him or his work at Charlton. Hopefully such interviews in the future can be a bit more in-depth

Stemo's piece on Dr Graves was enjoyable and a nice departure from the normal straight-laced article. At the same time, Franklin Maynerd's article on Blue Beetle was interesting and well-done, but lacked the factual information of issue numbers and publication dates that would have made it stronger By the way Milgrom's piece with the article was dynamite.

The Jeff Jones recently discovered strip and the Captain Atom story were great Hopefully these kind of 'd scoveries' will be a regular feature in CB. You might have given us a little more information about both stories (like how John Byrne came to ink the Steve Ditko pencils, etc), but nonetheless, they were greatly appreciated

What more, then, can I say? **Charlton Bullseye #1** was an excellent start to what hopefully will be a long existence. The second ssue is anticipated.

Sincerely,
Gary Brown
Miami, Fla



Bullseye/Gang.

Awe come on guys. More fantastic than Foom??? More amazing than D.C 's World??? Sure. Those are the words I mumbled to myself when I saw your ad Then I received my copy and . . . you bet! From Milgrom's great Captain Atom cover to Staton's luscious and lovely Countess R. H Von Blud on the back of it was a very pleasant surprise. This, of course, is not to mention a never before seen Jeff Jones story, a Rog 2000 (love that Robot???) Family Album, and the return of Captain Atom in previously unpublished Ditko/Byrne story

The news section was appreciated too. This is a company to watch, triggered by both, George Wi dman's leadership and new titles like **E-MAN**, and upcoming **DOOMSDAY PLUS ONE** The text features- the Cuti interview and the Blue Beetle article were okay It's nice to see an interest in the old characters again

That's that Now lets see #2

Thanks,
John Ehrmann
Waco, Texas

Dear Bob

I think you've done a fine job on the first issue of Bullseye Best Scoop! I'm with Charlton now!

Alex Toth
Hol ywood. Calif

Dear Bob

Bul seye is really wonderful and it should be a smash!

Best.
Don Newton
Phoenix, Arizona

Dear Bob.

This is one fine looking 'zine . had to s t down and tell you so even before read ng through it!

Sincerely,
Frank Thorne
Scotch Pla ns. N J

Editor's note Many thanks to all of you gentlemen for your fine comments on our first issue effort. And you readers may just see some work by these gents n upcoming issues of the **Charlton Bullseye.**

MOONSHOT

DITKO

CLOSER! CLOSER! CLOSER TO THE MOON THEY CAME! TWO MEN DETERMINED TO CHANGE THE ORBITAL DIRECTION OF THE MOON!. AND SAVE THE EARTH FROM UTTER DEVASTATION!"...

ANOTHER FEW SECONDS! WE'RE ALMOST AT THE CUT-AWAY POINT! JUST ABOUT NOW!!

EARLIER THE SAME DAY, MORE THAN A MILLION MILES FROM EARTH, A BATTLE WAS TAKING PLACE BETWEEN THE SMALL PLANETS, ZOIR AND ZAIR!... IT'S OUTCOME MEANT NOTHING TO THE PLANET EARTH!..

BUT SUDDENLY THE ELEMENTS OF ENERGY USED BY THE WARRING FORCES CAUSED AN UNUSUAL EXPLOSION NEAR THE MOON!...

THE EXPLOSION CAUSED A MINUTE SHIFT IN THE MOONS ORBITAL PATTERN!.

THE RESULT OF THE SHIFT WAS IMMEDIATELY FELT ON EARTH!...

THROUGHOUT THE GLOBE DEVASTATION WAS BEING WROUGHT!!...

AT EARTH'S CENTRAL HEAD-QUARTERS AN EMERGENCY MEETING WAS IMMEDIATELY CALLED BETWEEN TOP MILITARY AND SCIENTIFIC LEADERS AND EARTH'S PRESIDENT.

ARE YOU SURE?

I'M SORRY SIR! I WISH THERE WAS ANOTHER WAY! BUT THAT'S WHAT IT AMOUNTS TO!

WHAT YOU'RE SUGGESTING IS ALMOST AN IMPOSSIBLE JOB! WE CAN STOP THAT WAR EASILY ENOUGH! BUT CORRECTING THE MOON'S COURSE IS VIRTUALLY A SUICIDAL MISSION...!!

VERY WELL! IF IT'S OUR ONLY CHANCE, THEN THE RISK MUST BE TAKEN! GENERAL DUDLEY! THIS IS TO BE ON A VOLUNTEER BASIS ONLY!

I UNDER-STAND, MR. PRESIDENT

MINUTES LATER..

I HOPE YOU REALIZE THE IMPORTANCE OF THE MISSION YOU'VE VOLUNTEERED FOR! THE CHANCES ARE YOU MAY NOT SUCCEED! AND IF YOU DO, IT'S EVEN LESS OF A CHANCE YOU'LL MAKE IT BACK!!

A SQUADRON IS ALREADY ON IT'S WAY TO END THAT IDIOTIC SQUABBLE BETWEEN ZOIR AND ZAIR! YOUR JOB WILL BE TO LEAD A SUPER WARHEAD TO AN EXACT POINT ON THE MOON'S SURFACE! YOU'LL HAVE JUST A FEW SECONDS TO FIRE AND CUT-AWAY FROM THE LEAD STAGE!..

THAT'S THE SITUATION!

WHEN DO WE TAKE OFF, SIR?

I'M SURE I DON'T NEED TO TELL YOU TWO MEN WHAT I FEEL RIGHT NOW YOU MUST KNOW! GOOD LUCK!

MEANWHILE, EARTH SPACE SQUADRON SC117 WAS APPROACHING ITS DESTINATION...

USA F/

THERE THEY ARE, SIR! 40 DEGREES OFF ANGLE R!

INFORM THEM OF OUR MISSION AND GIVE THEM A WARNING TO STOP FIGHTING, LIEUTENENT!

YES, SIR!

THEY REFUSE TO ACCEPT OUR WARNING, COMMANDER!

HAVE THE FLEET DISPERSE FOR ATTACK!

BOLDLY AND WITHOUT DELAY EARTHS SPACE SQUADRON DEMOLISHED THE ENEMY!..

THAT'S THE LAST OF THEM, SIR!

GOOD HAVE THE FLEET RETURN TO FORMATION! WE'RE GOING BACK!

I WONDER IF MAJOR LOWELL AND CAPT. FELT WERE SUCCESSFUL.

I CERTAINLY HOPE SO! WE MAY BE RETURNING TO NOTHING IF THEY WEREN'T!!

CLOSER!... CLOSER!... CLOSER TO THE MOON THEY CAME!.. TWO MEN DETERMINED TO CHANGE THE MOON'S ORBITAL PATTERN!... THE ENTIRE GLOBE LISTENED ANXIOUSLY FOR WORD!...

ONLY ANOTHER FEW SECONDS! WE'RE ALMOST AT THE CUT-AWAY POINT! JUST ABOUT... NOW!!

THE MECHANISM RELEASING THE POWERFUL WARHEAD WAS TRIGGERED!... THE SHIP SURGED OFF IN ANOTHER DIRECTION AS THE DEADLY PAYLOAD MADE ITS WAY FOR THE PINPOINT TARGET!!!!...

WE'RE CLEAR!! WE'RE CLEAR! DID IT WORK? HAS THE ORBITAL PATTERN CHANGED?

IT WORKED! REPORTS ARE COMING IN FROM ALL OVER! THE TIDAL WAVES HAVE STOPPED! THE EARTH IS SAVED...!!

-END-

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